DOCUMENT RESUME

ED 413 599 CS 216 069

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TITLE Arthurian Legends and the Medieval Period for Grade 9 Study.
PUB DATE 1997-00-00
NOTE 64p.; Contains much material reproduced from unidentified sources, often of poor legibility.
PUB TYPE Guides - Classroom - Teacher (052)
EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Class Activities; English Instruction; *Grade 9; High Schools; Journal Writing; *Legends; Literature Appreciation; *Medieval Literature; Notetaking; Units of Study
IDENTIFIERS *King Arthur; Response to Literature

ABSTRACT

Discouraged and dissatisfied with their students' responses to a compilation of Arthurian legends, two ninth-grade teachers developed an approach to teaching the legends that exposes students to numerous versions (including those written and illustrated for children) of the legends and allows them to pick their own Arthurian legend for reading and study. Activities include reading and summarizing the stories in small groups; two-column notetaking; journal writing; creation of coats of arms; production of a poster on a medieval period topic; viewing the film "Ladyhawke"; discussion of discrepancies among the retellings of the Arthurian legends; and a summary discussion. (Appendixes present numerous lists of books, reading materials, activity sheets, instructions for various activities, and a vocabulary list.) (RS)

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ED 413 599

ARTHURIAN LEGENDS AND THE MEDIEVAL PERIOD FOR GRADE 9 STUDY

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For several years we have been discouraged and dissatisfied with the student's response to Malory's compilation of the Arthurian legends. It seemed to us that the spontaneity, adventure, uniqueness of the characters, depth of relationships, and the majesty of the quest were lost in the shadows of difficult language and religious allusions from which students seem removed . We have developed an approach to teaching the legends that exposes students to numerous versions (including those beautifully written and illustrated for children) of the legends and allows them to pick their own Arthurian legend for reading and study.

I. Spend two full days in small groups reading children's Arthurian stories (see Appendix A). For each story the group will summarize the plot in one paragraph and develop a list of the values conveyed. The group will also develop a list of characteristics common to all of the stories. (The teacher should guide them in discovering the characteristics of a medieval romance.)

II. Present students with the criteria for a medieval romance: narration,spontaneous fighting, supreme love, quest, aimless adventure/wandering, lighthearted tone, chivalric code, courtly love, fantasy and mystery. Medieval romances are tales of adventure in which knights, kings, or distressed ladies, acting under the impulse of love, religious faith or the mere desire for adventure, are the chief figures. Structurally the medieval romance follows the loose pattern of the quest. Usually the protagonist sets out on a journey to accomplish some goal - rescue a maiden, meet a challenge, obey a kingly command, seek the holy grail. On this journey he encounters numerous adventures, many of them unrelated to his original quest except that they impede him.

III. Distribute Appendix B (Who was Arthur) for 2 column note taking (Encourage students to highlight main ideas for the main idea column.) From their notes (in their own words) students will write a one page summary - practice for research writing. Students will use this information for selecting and understanding the novels they choose to read and report on. (See appendix C and D for suggestions.)

IV. In their journals students will develop a list of rules that they believe an honorable person follows. Distribute Appendices E & F - Code of Chivalry and Rules. In their journals students will create a Venn Diagram that compares and contrast their rules with those of Medieval times. In small groups students will share their modern day code of chivalry and will develop a group list of 10 rules. Each group receives a large piece of paper on which they write and post their rules.

V. In the same groups students will write comments on each other's lists (called "carousel brainstorming" activity).

VI. At the end of this activity, explain to the students that knights had to follow and enforce the rules that governed knightly behavior. Their coat of arms was a visual representation of their faith, family loyalty, achievements, and personal character.

To prepare students for creating their own coat of arms, have students outline each other.

Each student will decorate his/her own body in a manner that distinguishes each student as an individual. This may include objects, background, and clothing choices. The purpose of this activity is to show how clothing and accessories can be expressions of individuality as a coat of arms was to a knight. Distribute coat of arms activity - Appendix G.

VII. From the following list of medieval period topics (musics and dance, daily life of women, home, children, food, work, clothing, amusements, punishments, church and faith, weapons) students will work in pairs to research one topic and create an informative poster. (See Appendix H for brief information on topics - appropriate for students who need research assistance.)

VIII. Class will view movie *Ladyhawke.* and complete activity Appendix I.

IX. Teacher distributes a 5X5 grid, each grid containing questions based on facts from the research posters. Students find answers by questioning their peers. Each grid will be filled in with the answer and the name of the student who knows the answer. Names cannot appear more than twice. Each pair will briefly present their poster to the class. Each presentation will include the reason for the topic choice, how the topic was researched, and the most interesting facts found. Display coats of arms and posters for gallery viewing.

X. In their journals students will fill in with examples from their individual reading a 2 column list with the headings - "Medieval Rules" and "Examples." This activity will serve to keep students focused on the values of knightly behavior demonstrated in the actions of the characters in their books.

XI. Collect book reports and games. In small groups students will read a one page summary of their novel and as a group create a list of discrepancies among the novels in the retelling of the legend. Class discussion follows to respond to these questions: What is the purpose of a legend? (imparting cultural values and building national pride) Why are there differences in the stories? What does this convey about the legend of King Arthur? (If appropriate, reflect on study of heroes and Odysseus.)

XII. "Here lies Arthur - king once and king that will be" - As a summary discussion - class will consider what problems Arthur would face should he return today and how he would deal with these situations. To prepare for this discussion have students collect data from the news media for 5 days. For each entry students will record who, what, where, when, why and how. If time permits, these stories can be placed in categories to make the discussion more focused and practical.

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Depending on what unit will follow, the class is now prepared to develop a list of characteristics that describe the ideal leader.

Appendix H

Classroom Connections

Picture Books

- Carrick, Donald. ***Harald and the Giant Knight.***
  Clarion. 1982. Grades 2-4.

  Another side to the usual picture of chivalry and gallant deeds is seen in this story about a peasant family whose land is nearly ruined by some marauding knights until they find an ingenious way to outwit them.

- Fradon, Dana. ***Harold the Herald: A Book about Heraldry.***
  Dutton. 1990. Grades 2-7.

  Once again, the author of *Sir Dana--A Knight: As Told by His Trusty Armor* blends humor and fact: this time a talking suit of armor tells about the life and duties of a herald.

- Gerrard, Roy. ***Sir Cedric.***
  Farrar. 1984. Grades 1-5.

  Although Sir Cedric is not one of King Arthur's men, he might have been. This amusing ballad of his good deeds and rescue of the fair Matilda the Pure is extended through exquisitely detailed illustrations, rich in pageantry.

- Hastings, Selina. Illustrated by Juan Wijngaard. ***Sir Gawain and the Loathly Lady.***
  Lothrop. 1985. Grades 4-6.

  The honor of King Arthur is preserved in this lavishly illustrated tale: the same author and artist fashioned an elegant rendition of *Sir Gawain and the Green Knight.*

- Hodges, Margaret. Illustrated by Trina Schart Hyman. ***The Kitchen Knight: A Tale of King Arthur.***
  Holiday. 1990. Grades 3-6.

  A retelling of the Arthurian legend in which Sir Garth rescues a lady imprisoned in a high fortressby the dreaded Knight of the Red Plain. Hyman's exquisite illustrations dramatically portray this tale of disguise, bravery, and derring-do.

- Hodges, Margaret. Illustrated by Trina Schart Hyman. ***Saint George and the Dragon.***

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Little, Brown, 1984. Grades 3-6.

In this 1985 Caldecott Medal winner, Hodges and Hyman create a splendid adaptation of the story of George, the Red Cross Knight, and his quest to slay the dreadful dragon that has been terrorizing the countryside.

- Hunt, Jonathan. ***Illuminations.***
  Bradbury, 1989. Grades 1-5.

  Students doing research on the Middle Ages will find this alphabet book informative, and its large size will make it useful for introducing younger children to the subject.

- ***King Arthur and the Magic Sword.***
  Designed by Keith Morseley, illustrated by John James.
  Dial, 1990. Grades 1-4.

  This three-dimensional adaptation of Howard Pyle's The Story of King Arthur and His Knights reveals the pageantry of a tournament, Merlin's setting of the sword into the anvil, Arthur's drawing it forth, and three other exciting scenes.

- Lister, Robin. Illustrated by Alan Baker. ***The Legend of King Arthur.***
  Doubleday, 1990. Grades 3-5.

  Beginning with Merlin's reminiscing in his cave and closing with Arthur's departure for Avalon, Lister relates 14 stories of the legendary king and the Knights of the Round Table, which Baker evocatively illustrates.

- McCaughrean, Geraldine. Illustrated byh Nicki Palin.***Saint George and the Dragon.***
  Doubleday/Zephyr, 1989. Grades 3-5.

  A slightly different version of Hodges story of the same title, this could stimulate a worthwhile discussion as to the differences in story and illustration.

- Mitgutsch, Ali. *A* ***Knight's Book.*** Translated from the German by Elizabeth D. Crawford.
  Clarion, 1991. Grades 2-6.

  Young Squire Wolflieb narrates the adventures of his knight, Sir Frank von Fidelstein. The combination of lively storytelling, bright illustrations, and informative endpapers will interest children in learning about medieval times.

- San Souci, Robert D. Illustrated by Daniel Horne. ***Young Merlin.***
  Doubleday, 1990. Grades 2-4.

  San Souci creates a childhood for Merlin in a story that follows the young man until he meets Uther Pendragon and magically creates the circle at Stonehenge.

  Also by Robert D. San Souci and illustrated by Jamichael Henterly is ***Young Guinevere.*** *Doubleday, 1993.*

- Service, Pamela F. Illustrated by Laura Marshall. ***Wizard of Wind and Rock.***
  Atheneum, 1990. Grades 1-4.

  Merlin is born and comes into his powers in this picture story that ends when the magician is still a child; contrast this book with San Souci's, above.

- Talbott, Hudson. King Arthur: ***The Sword in the Stone.***

- Paper Bag Princess, Munsch

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App B

The Historical Arthur

We can be fairly certain that, sometime around the late fifth to early sixth centuries, a powerful man named Arthur lived in what is now England. He was not, however, a king, much less a king of all Britain. The historical Arthur, a Romanized Briton named Artorius, was a war general (dux bellorum) who lived around 500 AD.

When the Roman troops pulled out of the British Isles in 449, they left behind a culture which had been, to a significant degree, Romanized. Since the prominent power in the region was gone, the fate of Britain was up in the air--free for the taking.

The Danes began harrying the British countryside and the eastern shores. The native Britons invited the Saxons, a group from what is now northern France and Germany, to use the eastern shores for part of the year for fishing, etc. The Britons had hoped that an alliance with the Saxons, who were much stronger militarily, would protect them.

The first Saxons to enter Britain were Horst and Hengist in the 450-460's. They brought warriors to defend the coast, and soon began to settle permanently. This brought about tensions between the Britons and the Saxons, and many small skirmishes were fought as the Saxons began spreading over the eastern part of Britain.

The Britons and the Saxons sent their leaders to resolve the situation. They met in a large tent, and staggered themselves around the table so that every other person was a Briton, or a Saxon. On a signal, each Saxon pulled a dagger and killed the Briton to his left. With this slaughter of their leaders, the Britons were thown into turmoil. The Saxons, on the other hand, continued to grow more powerful.

Then, sometime around 480, a cavalry leader named Artorius began to make raids on the Saxon villages.

At this time, neither the Britons nor the Saxons had a long bow, and armor, steel, and horses were scarce. For the first time, though, the cavalry of Artorius made use of a new invention--the stirrup. Before the stirrup was invented, mounted soldiers were unable to brace themselves except by the force of their legs. Once a mounted man could brace his feet, he could put much more power and accuracy behind a blow. Mounted cavalry were now able to rout far larger armies of foot soldiers. There is historical evidence of a battle, fought in Gaul, in which six mounted men with stirrups routed an army of two thousand foot soldiers.

Artorius' cavalry began to raid Saxon villages, camping a few miles from the village, then charging in without warning in a lightning raid. They burned the Saxons' crops and houses, easily handled the defenders, and then returned to camp, safely out of reach of Saxon foot pursuit. These raids were unequivocably successful, and greatly diminished Saxon power, although they were never driven off the island. A twenty-year peace followed, probably from about 500-520, which was known as the "Pax Arthuriana"--the Peace of Arthur. This peace led to the later conception of this period as a Golden Age, and gave rise to the legend of "King Arthur, king of all Britain."

One final bit of trivia: How can we be sure Arthur actually existed in this period? Sometimes answers come from the most common sources--before 520, according to baptismal records, hardly anyone was named Arthur, or a derivative of Arthur. After 520, a very large number of boys named Arthur suddenly appear in the baptismal records. Circumstantial, you say? Certainly. But also convincing.

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There is an introduction to current theories about the Holy Grail written by Chris Thornborrow. This is the abstract:

> This article is a collection of theories concerning the Holy Grail and what it could be. The confusion arises because the word Grail is derived from the word graal which first appeared in turn of the first millenium (A.D.) prose and poetry. There is no confusion over the meaning of the word Graal, which was a dish or platter brought to the table at various stages during a meal. However, the things that the graal or grail has come to represent has changed from story to story throughout the words history. The first story in which the word appears was written by Chretien de Troyes - ``Le Conte del Graal''. Chretiens story was almost certainly based on an earlier one, but it is unknown what his actual source was or
>
> his meaning of the word Graal. Chretien did not finish his story and continuations and rewrites of the story are then free to embellish and invent as much as the authors saw fit. Now the Grail represents many different things to many different people. No one meaning seems to explain all the strange events in the Grail stories. The reader will not find a definitive answer. Nor will he read all theories as some are obscure and not yet encountered in detail by the author

Who was Arthur ?

This is a very complicated question. There is no known answer. The historical Arthur is shrouded in the mists of the Dark Ages. The best description of what we know and do not know about Arthur is to be found in the introduction to:

The Encyclopaedia of Arthurian Legend , Ronan Coghlan (91)

What is certain is that Arthur was NOT a medieval King. The modern images of knights in plate armour and a grand castle called Camelot are not historical at all. We know very little historically speaking but Arthur was probably a 5th century warrior cheiftain who protected his peoples from invaders for a time. The battle of Camlan is probably connected to Arthur. More than this is pure conjecture, though there is an awful lot of conjecture.

A more modern approach to the question "Who was Arthur ?" might say that history is irrelevant and that the mythology surrounding the legend is more important. Even mythology is complex though and Arthur changes in stories from a God-like Celtic King, through to a deflated early medieval monarch and finally in modern times, to an ordinary man with an extra-ordinarily

difficult job !

Camelot itself is, by some, believed to be at the site of Cadbury castle. This is a small village in Somerset some 15 or so miles south of Glastonbury. All that remains today is a ringed hillfort with evidence of a large castle inside the outer walls. There have been some extensive excavations of the site, and there are detailed reports of the archaeological dig available. This dig was undertaken by the Pendragon Society. From Cadbury you can see, on a clear day, the Glastonbury Tor. Once again though, there is no definitive answer to this.

What is Avalon ?

Avalon is the place Arthur is said to have been taken to when he was dieing, to be healed. There are lots of theories as to where Avalon might actually have been. Some say it was not a geographical place, but a euphemism for the otherworld. Of those that claim Avalon to have a modern geographical equivalent, the most usual claim is Glastonbury.

Is the Grave at Glastonbury Genuine ?

In recent years the Arthurian legends have become very popular. One of the more intriguing aspects of the Arthurian legends deals with the disappearance or death of King Arthur. In many accounts of the Arthurian legends, King Arthur was taken to the Isle of

Avalon to be healed, but what happened to him after reaching the island remains a mystery. Some people say he lies in a cave awaiting the day he is once again needed. Others say King Arthur was taken to Avalon and he died there. If this is true, surely his remains were buried in or around the island of Avalon. Some scholars believe that Arthur was indeed buried at Avalon, which, according to these scholars, is now known as Glastonbury. In 1190 monks at the Glastonbury abbey produced a tomb and a cross that they claimed belong to the late King Arthur. Since that time some doubt has arisen about the validity of this claim.

Who was the Fisher King ?

The Fisher King is generally seen as the keeper of the Grail. He is sometimes called the Rich Fisher/Angler. He might be an avatar of the Welsh hero/god Bran the Blessed. The Fisher king is the wounded occupant of the Grail Castle in Chretien de Troyes's Perceval as well as in other works. The nature of the Fisher King's wound varies, but is generally seen as some form of castration or other loss of fertility. In the various versions of the Perceval Saga, Perceval sees a procession while at the Grail Castle, but fails to ask questions despite his curiosity. P. later discovers that if he had asked his questions, he would have discovered that the Fisher King was his cousin and P. would not have been forced to go on the Grail Quest.

There may be one near contemporary Reference to Arthur in the poem Gododdin (A.D. 600) which tells of a hero who although valiant was not as valiant as Arthur. This may be a case of interpolation. The earliest undisputed reference to Arthur occurs in the Historia Brittonum by Nennius (A.D. 800) which left enough time for fact to mix with fancy.

Who are the main Characters and when Did they First Appear ?

Arthur

Gododdin epic, Attributed to Anerin (there is evidence of later additions), C. AD600 explicitly mentions Arthur. Geoffrey of Monmouth sets his reign at AD455 - 470.

Guinevere

Life of Gildas, Caradoc, AD1130 mentions her simply as "Arthur's Wife...", The Mabinogion names her (and three other queens) as Gwenhwyfar.

Merlin

History of the Kings of Britain, Geoffrey of Monmouth AD1136. Called "Myrddin" Geoffrey introduces Arthur's birth at Merlin's contrivance at Tintagel. He also attributes Merlin with the feat of moving Stonehenge.

Mordred

first called "Medraut" in the Annales Cambriae attributed to Nenius (10th C.)

Morgan le Fey

History of the Kings of Britain, Geoffrey of Monmouth AD1136. She is a benign healer who looks after Arthur.

Excalibur

Mentioned only as "the sword in the stone" by de Boron c1200

Round Table

Mentioned by Wace in "Romance of Brutis", in 1155 in his Old French "translation" of Geoffrey of Monmouth.

Camelot

Chretien, 1160 - 80 first names Camelot. The site was thought to be Cadbury Castle by Leyland 1542, modern thought has it at South Cadbury where an archeological dig was held in 1966 - 67. See Alcock, L. "Arthur's Britain" or "By South Cadbury, is that Camelot?" by the same author.

Avalon

Celtic myth in the 1st C AD has a banished god asleep in a cave on a western isle. The Bretons introduced the concept of Arthur's immortality and may be responsible for the name Avalon.

Galahad, Lancelot, etc (who named them all)

Taliesin names the older companions in the 10th C. He forshadows the Grail Quest in "The Spoils of Annwfn". The Company of the Round Table in something close to the present form is found in the writings of de

How Many Knights of the Round Table Were There ?

There is no simple answer to this. Malory claims 150. Others claim different

Appendix C

King Arthur Book Titles

Idylls of the King	Tennyson
Camelot	Tennyson
The Crystal Cave	Mary Stewart
The Hollow Hills	Mary Stewart
The Last Enchantment	Mary Stewart
The Wicked Day	Mary Stewart
A Connecticut Yankee in King Arthur's Court	Mark Twain
Merlin Dreams	Peter Dickinson
Child of the Northern Spring	Persia Wooley
Queen of the Summer Stars	Persia Wooley
Guinevere: The Legend in Autumn	Persia Wooley
The Acts of King Arthur and his Knights	John Steinbeck
Taliesin	Stephen Lawhead
Arthur	Stephen Lawhead
Merlin	Stephen Lawhead
Pendragon	Stephen Lawhead
Camelot	Jane Yolen
Merlin and the Dragons	Jane Yolen
Black Horses for the King	Anne McCaffrey
A Broken Sword: A Novel of the Return of King Arthur	Molly Cochran
The Forever King	Molly Cochran
The Child Queen: The Tale of Guenever and King Arthur	Nancy McKenzie
Excalibur	Carol Heyer
Le Morte D' Arthur	Thomas Mallory
The Road to Camlann	Rosemary Sutcliff
The Sword and the Circle	Rosemary Sutcliff
The Light Beyond the Forest	Rosemary Sutcliff
Sword at Sunset	Rosemary Sutcliff
The Lantern Bearers	Rosemary Sutcliff
The Road to Avalon	Joan Wolf
The Sword in the Stone	T.H. White
The Book of Merlin	T. H. White
The Hawk's Grey Feather	Patricia Kennealy
Guinevere	Sharan Newman
The Chessboard Queen	Sharan Newman
Guinevere Evermore	Sharan Newman
The Elixer	Robert Nathan
The Book of Brendan	Ann Curry
Excalibur	Sanders Anne Laubenthal
The Last Pendragon	Robert Rice
Winter of Magic's Return	Pamela F. Service
Tomorrow's Magic	Pamela F. Service
Firelord	Parke Godwin
Beloved Exile	Parke Godwin
The Last Rainbow	Parke Godwin
Invitation to Camelot (an anthology of stories)	Parke Godwin
Hawk of May	Gillian Bradshaw
Kingdom of Summer	Gillian Bradshaw
In Winter's Shadow	Gillian Bradshaw
Arther Rex	Thomas Berger

Appendix D

King Arthur novels Final Assignment

Complete both activities

1. In a well developed five paragraph essay with specific examples and references, please prove that your novel is a medieval romance. Begin with a shortened version of your summary and state your focus. Then, with well developed paragraphs and good transitions between these paragraphs, describe three of the categories of a medieval romance with examples from the novel that illustrate these three categories. The categories are supreme love, chivalry, spontaneous fighting, aimless adventure, quest, hierarchy, magic and fantasy, narratiion.

2.Create a board game which reflects the novel's plot. This board game needs to have the title of your book on it, must provide clear instructions for the game along with the appropriate age level of those playing the game, and be housed in a board game box so that none of the pieces will become lost. Be creative and colorful!! We will spend time in class playing these games.

Summary of King Arthur Novel

Please complete a one page summary of your novel's plot. For all general statements, provide a specific reference or example from the novel. These summaries will be used twice.

1. You will use the summary for a small group activity in class as we look for discrepencies and differences among all of the novels read.

2. You will use the summary as part of your final essay on the novel that you read.

* Thou shalt believe all the church teaches and observe all its directions
* Thou shalt defend the church
* Thou shalt respect all weaknesses and shalt constitute thyself the defender of them
* Thou shalt love the country in which thou wast born
* Thou shalt not recoil before thine enemy
* Thou shalt make war against the Infidel without cessation and without mercy
* Thou shalt perform scrupulosuly the feudal duties, if they be not contrary to the laws of God
* Thou shalt never lie and remain faithful to thy pledged word
* Thou shalt be generous and give largesse (?) to everyone
* Thou shalt be everywhere and always the champion of the Right and Good and the foe of Injustice and Evil

Appendix E

Appendix F

Codes of Honor

Legends of Arthur

Humanities Connection

The various tales and legends of King Arthur and his court became connected with a new concept of behavior called chivalry. Different versions developed different—and often conflicting—details of Arthur's life. Here are some of the highlights.

CHIVALRY

by Barbara Tuchman

Chivalry was a moral system governing the whole of noble life. It developed at the same time as the great crusades of the 12th century as a code intended to fuse the religious and martial spirits and somehow bring the fighting man into accord with Christian theory. A moral gloss was needed that would allow the Church to tolerate the warriors in good conscience and the warriors to pursue their own values in spiritual comfort. A code evolved that put the knight's sword arm in the service of justice, right, piety, the Church, the widow, the orphan, and the oppressed.

Chivalry developed its own principles. Prowess, that combination of courage, strength, and skill, was the prime essential. Honor and loyalty were the ideals, and so-called courtly love the presiding genius. Courtly love required its disciple to be in a chronically amorous condition, and largesse was the necessary accompaniment.

Prowess was not mere talk, for the function of physical violence required real stamina. To fight on horseback or foot wearing 55 pounds of plate armor, to give and receive blows with sword or battle-ax that could cleave a skull or slice off a limb at a stroke, to spend half of life in the saddle through all weathers and for days at a time, was not a weakling's work.

Loyalty, meaning the pledged word, was chivalry's fulcrum. The extreme emphasis given to it derived from the time when a pledge between lord and vassal was the only form of government. A knight who broke his oath was charged with "treason" for betraying the order of knighthood. The concept of loyalty did not preclude treachery or the most egregious trickery as long as no knightly oath was broken.

Chivalry was regarded as a universal order of all Christian knights, a trans-national class moved by a single ideal, much as Marxism later regarded all workers of the world. It was a military guild in which all knights were theoretically brothers.

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THE REGAL KING ARTHUR IS PORTRAYED IN THIS DETAIL FROM A FRENCH TAPESTRY, ABOUT 1385.

In the performance of his function, the knight must be prepared, as John of Salisbury wrote, "to shed your blood for your brethren— and, if needs must, to lay down your life."

Fighting filled the noble's need of something to do, a way to exert himself. It was his substitute for work. His leisure time was spent chiefly in hunting, otherwise in games of chess, backgammon, and dice, in songs, dances, pageants, and other entertainments. Long winter evenings were occupied listening to the recital of interminable verse epics. The sword offered the workless noble an activity with a purpose, one that could bring him honor, status, and, if he was lucky, gain. If no real conflict was at hand, he sought tournaments, the most exciting, expensive, ruinous, and delightful activity of the noble class.

Tournaments started without rules or lists as an agreed-upon clash of opposing units. Though justified as training exercises, the impulse was the love of fighting.

If tournaments were an acting-out of chivalry, courtly love was its dreamland. Courtly love was understood by its contemporaries to be love for its own sake, romantic love, true love, physical love, unassociated with property or family, and consequently focused on another man's wife, since only such an illicit liaison could have no other aim but love alone.

As its justification, courtly love was considered to ennoble a man, to improve him in every way. It would make him concerned to show an example of goodness, to do his utmost to preserve honor, never letting dishonor touch himself or the lady he loved.

If the fiction of chivalry molded outward behavior to some extent, it did not, any more than other models that man has made for himself, transform human nature. Yet, if the code was but a veneer over violence, greed, and sensuality, it was nevertheless an ideal, as Christianity was an ideal, toward which man's reach, as usual, exceeded his grasp.

Appendix G

Coat of Arms Project

Now that you have had time to view the examples of coats of arms from the medieval time period, you are going to create your own. Please follow these steps to complete this task.

Remember, that the medieval knight, proud of his heritage, his skill, and his devotion to duty, displayed his personal heraldic shield, a colorful coat of arms. This carefully constructed design immediately indicated to any observer those elements of his life that wer most important to him.

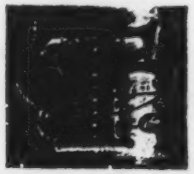
1. In class, you will trace yourself and create a visual that accurately depicts who you are and how you want to be viewed by others. To do this, make sure that the clothing you draw for yourself and the objects and background all contribute to the persona of who you are and how you want to be presented to others.

2. We will spend time discussing these visuals and the purpose of a coat of arms in class.

3. To create your coat of arms, you may use poster board, cloth material, card board, hand drawn artwork, computer generated artwork, or cut - outs from magazines. Please make the coat of arms AT LEASt 11 x 17 in size and divide it into three categories. Your coat of arms should reflect the following criteria:

- three words that describe your personal character
- your accomplishments/achievements
-future goal or dream

Women



Time management may seem to be a 20th-century concept, devised to help us cope with busy and often overloaded lives. The idea, however, is found much earlier, in advice given women and wives in the *Book of Husbandry* (c. 1533): "It may fortune sometimes that thou shalt have so many things to do, that thou shalt not well know where to begin." Do not despair, the woman is told, but "take heed which thing should be the greatest loss if it were not done"; that is, prioritize according to which task is most important. This seems like good, practical advice for medieval women for whom work was plentiful and time short.

Examples from ordinary lives attest to the entrepreneurial skills of medieval woman, to her talent for managing many jobs both within and outside the home. Consider a few of the duties of the medieval farm wife, as told in a contemporary conduct book: "It is a wyves occupation to winnow all maner of cornes (grain), to make malt, to wasshe and wrynge, to make hay, to shear corne.... And to go or ryde to the market to sell butter, cheese, mylke, egges, chickens, capons, hens, pigs, geese & al manner of cornes. And also to buye all manner of necessary thinges belongynge to the household, and to make a true reckoning and account to her husband what she hath received and what she hath paid." From this small but detailed profile, we can glean that the farm wife was producing goods not only for her immediate family and perhaps for the manor house in the area, but also for sale in the marketplace, and that she was educated enough to account for money spent and earned.

Medieval women generally were encouraged to understand income and finances: By the 13th century, women were involved in all levels of trade, as investors in overseas commerce, as town shopkeepers, and as owners of small businesses run from their homes. Noblewomen were also encouraged to keep careful financial records and to understand "how to make use of their revenues and possessions. Every lady of such rank ... ought to know how much her annual income is and how much the revenue from her land is worth." This counsel comes from the *Livre des Trois Vertus* (c. 1405), written by Christine de Pisan as a practical handbook for women. One piece of advice given by Christine to the princess rings with particular poignancy in today's economy: "She will wish to owe nothing; she will prefer to manage with less and to spend her money more moderately."

In Chaucer's *Canterbury Tales*, the Wife of Bath makes the point that if women, not monks, had written history, the text would be very different. It is only recently that scholars have begun to recover and restore portraits of medieval women that were formerly lost or obscured. Glimpses of these women may be found in wills, letters, chronicles, manor and census records, and legal documents, as well as in literary and religious texts. Illuminations from medieval manuscripts are also valuable historical sources, giving information about women's occupations, the home, tools and working conditions, and dress.

The pictures in this calendar are taken from a variety of manuscripts, each with its own agenda and context. All were produced in the later Middle Ages, from 1310 through the early 16th century. Many illustrations have been drawn from the pages of Books of Hours, prayerbooks for private devotion used primarily by the laity. We have also consulted one of the great pictorial treasure troves of the later Middle Ages. This is *De mulieribus claris* ("Of Famous Women"), written by Giovanni Boccaccio, which was widely illustrated in manuscripts of its 15th-century French translation, *Le livre des cleres et nobles femmes*. Although Boccaccio's text focuses on classical women, the illustrations show women in 15th-century settings and costumes, reflecting late medieval, rather than classical, sensibility; such pictures help to re-create the realities of women's occupations.

The relationship of the sources, whether picture or text, to the actual experiences of medieval women is complicated, an intricate dance of fact and fiction, perception and reality. While much about her life remains to be uncovered, the medieval woman is no longer an absent presence in our imaginations. She is, instead, a living, vital person, an active and productive member of her community, who is more fully, if still not completely, seen. In the pages of this calendar, we bring you the medieval woman at work and at play, and we invite you to share in her many accomplishments, which helped to shape her world and our own.

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APPENDIX H

A fourteenth-century cottage in Hagbourne, Berkshire, with a cruck structure. The little shed under the eave at the left is a much later addition.

they send for the lord, the parish priest and the most trustworthy and sensible tenants from each village in it and question them. They have to swear solemnly to tell the truth and can be punished for lying or for concealing useful information.

John's home

John's cottage is one of the biggest in the village, and stands in a large garden with fruit trees, a vegetable patch and beehives. Alice has a small flower garden, where she grows sweet-smelling flowers, like lavender, and herbs to be used for cooking and preserving.

How it was built

John built the cottage himself, with the help of his kinsman, the village carpenter, and the thatcher from the next village. As stone is expensive to quarry, cut and transport, it is made out of materials available locally – strong branches and trunks of trees on the assart; twigs and thinner branches from the nearby woods and common land, and clay from a claypit near the village.

The frame at each end of the cottage is made of two very strong thick branches of oak propped in a triangle-shape. This shape is called a 'cruck' and so the cottages built in this pattern are known as 'cruck cottages'. The base of each branch is fixed tightly into holes in the ground and earth and stones are packed tight round them and banged down hard. Two of these 'cruck' frames are set far enough apart to form the two end walls of the cottage and two more are put up between them, so that the building is made up of three 'bays' or spaces between the crucks. Each space is about 12 feet (4 metres) long. Long, straight trimmed branches are laid along the top to form the main rafter and then other branches used to make the side frames.

When the framework of the cottage was ready, Alice and the two boys filled in the gaps between the posts and beams with 'wattle and daub' – thinner branches interwoven with pliable twigs (like willow), reeds and grass, and plastered with mud or clay to keep out the wind. The whole building was thatched by the thatcher, who cut reeds from the riverside and mixed them with straw before pegging and tying them firmly to the roof.

In spite of all the family's efforts, the cottage is not particularly strong or weatherproof and there is a constant danger of fire.

Inside the cottage

Inside the cottage are two rooms. The smaller has only one bay and a loft above. It is used for a storeroom and stable, where John keeps his oxen, his wife's chickens, and occasionally his pigs. He stores hay, grain, and fruit in the loft. On the ground floor he keeps barrels of beer, tubs of salted fish (for Lent) and salted meat, a few leather buckets, some small wooden barrels or 'tuns' and all his farm-tools, as well as some thick leather gloves and the horn he wears in his belt when he is out on the land.

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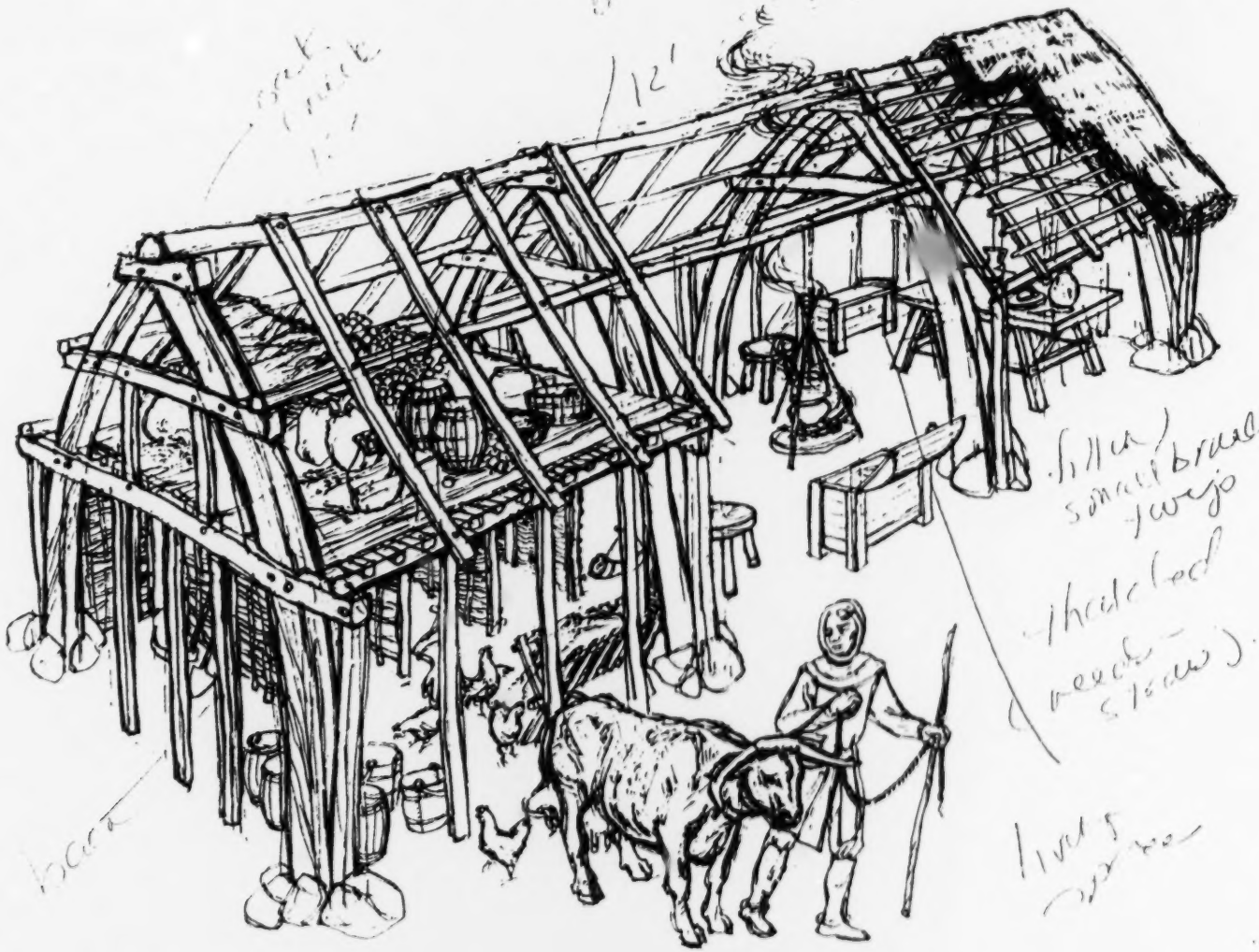

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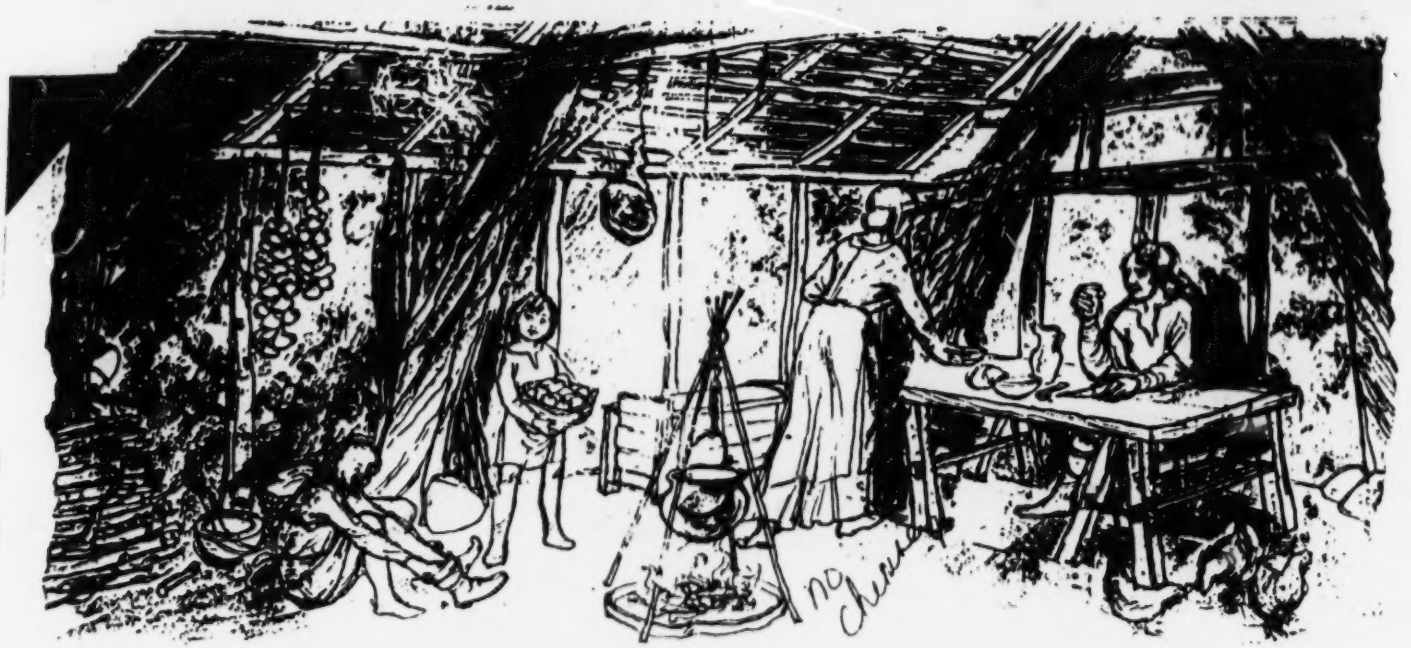

The larger room is where the family live, eat and sleep. It is warmed by a fire in the centre of the room; there is no chimney and the smoke escapes through a hole in the roof. The fire is also for cooking and for light. There is very little furniture and it is very plain and simple: three-legged stools, a trestle table (made up of flat top and two sets of legs, which can be taken down and put away after meals) and two large wooden chests. There are no beds; at night the family bring out mattresses stuffed with straw and put them near the fire and cover themselves with coarse linen sheets and sheepskins for warmth. The sheets are a great luxury; most poor families have only very rough woollen blankets or just animal skins for bed-covers.

Sheets, skins and clothes are kept in the larger of the two chests. The smaller contains some of John's most precious possessions – six pewter plates and spoons and two brass pots. These are brought out only on very special occasions. Generally, Alice uses wooden spoons and pottery bowls. Her pestle and mortar (for grinding and crushing herbs, etc.) are made of wood, and her great stewpot or cauldron is iron.

John and his family eat very simple food. They cannot afford to buy imported wine and sugar and spices, nor can they afford meat very often. The few animals they keep are used mostly for farm work and are not bred for meat. Though a few oxen, cows and sheep are killed off in the autumn and the meat salted, it is because they cost too much to feed during the winter. The most usual meat for a peasant family comes from pigs, as smoked ham or bacon. Even when it is preserved in salt, the meat does not keep fresh for very long and often the bad taste has to be disguised by onion or garlic sauces. Fish is a rare treat, too, because the lord does not allow fishing in the river, and sea fish, also preserved in salt, are expensive. John does sometimes buy salted herrings or eels during Lent but generally he and Alice and the boys live off rye bread and vegetable stews made from onions, garlic, peas, beans, lentils and cabbage. Their protein comes from goat's or ewe's milk cheese. They drink milk, ale made from barley or mead from honey.

John grows most of his own fruit and vegetables in the garden round the cottage and he also keeps bees there. He tends them very carefully for they are valuable; honey is the common means of sweetening food.

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This picture of bees and hives was painted in about 1200, in a 'bestiary' or book about animals, birds and insects. The hives are dome-shaped and made of plaited straw. John has five or six hives and is very proud of them. The bees find their pollen in the fruit-tree blossom and in the heather and gorse on the common land.

An iron cauldron and earthenware jugs (*below*). The cauldron would hang over the fire with a chain through its handles or stand on its legs on the hearth stone. The jugs, probably home-made, were used for milk, beer or water. The simple decorations were made by scratching patterns on with a stick or by making thumb-prints in the wet clay. All these utensils were made in the thirteenth century in East Anglia.

In the bitterly cold winter, this man is glad to come home to his warm cottage and thaw his toes by the fire. The iron pot stands on the hearth-stones and his wife has hung up the carcass of the pig he killed to smoke over the fire. She has also made sausages, as we can see.

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The peasants' strips are still clearly visible in this photograph of fields at South Newington, Oxfordshire.

Daily work on the land

Nearly all the men, both free and unfree, spend most of their time working in the common fields growing crops for food. Every year, one of the fields is sown with wheat or rye for bread, another with barley for beer and some oats for the horses, while the third lies fallow. The fallow field is not sown at all, but is given a year's rest; the village animals graze on it and fertilise it with their manure.

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The fields are divided into long narrow strips. Each one is a furlong in length (for that is the distance an ox team can plough before resting), but they are usually only about 20–24 feet (7 or 8 metres) wide. Each tenant has his own strips, all separate and scattered over the fields. His strips are equally divided between the three fields, so that he has a third of them growing wheat or rye, a third of them growing barley and oats, and a third of them fallow each year.

As a freeman, John works almost entirely on his own strips, and is generally very busy because he has more land than most of his neighbours. The work follows a regular pattern according to the seasons.

The autumn

John's working year begins in the autumn, after all the harvest has been carted home. His first job is to plough his strips in the field which has been lying fallow. He has ploughed them several times already in the summer, to get them well cultivated and to kill the weeds. Now he ploughs them again, and sows them with wheat or rye for next year's harvest, so that the young corn plants will come up and get well rooted before winter sets in. He sows the seed corn by hand, throwing it so that it falls into the furrows which the plough has made. Then he harrows the land flat to cover up the seed.

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John ploughs with a team of oxen because they are strong and tough and cost less to feed than horses, though they are slower. The oxen are yoked together with wooden yokes and harnessed to a heavy plough. The plough has an iron coulter, like a big knife sticking down into the soil, to cut

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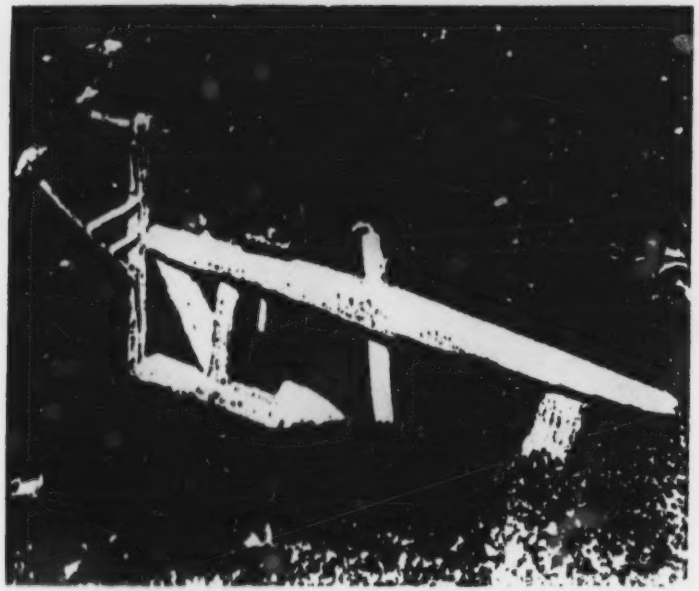

This model of a very simple kind of plough is based on a thirteenth century drawing. Another plough, more like the one described below, can be seen on the front of the book.

above right: Threshing with a 'flail', which has a wooden handle and a beater joined in the middle with a thong.

the furrow away at the side; then an iron share, like a triangular knife, which cuts it away from the soil underneath it; and then a curved wooden mould-board or breast behind the share, which turns it right over so that it lies upside down.

John sometimes ploughs with a team of two beasts, but sometimes he needs as many as six or eight. Then he has to borrow some from his neighbours or from the lord, for he only has two or three himself.

Next John ploughs his strips in the field which grew wheat and rye last year. This will grow barley and oats next year, but he does not sow it yet. Instead, he lets it lie rough, in great clods, as the plough has left it, all through the winter, so that the frost can freeze it right through. Then each tiny drop of water inside it will turn into ice and swell, so that it cracks up the hard soil around it, and as soon as the thaw comes the clods will crumble down into a soft level seed bed for sowing with corn. In this way John makes the frost do the work of cultivating the soil for him.

But John does not spend all his time ploughing. Every week, all through the autumn and winter, he threshes out some of his grain from last year's harvest. He uses a flail, which has a heavy wooden striking piece 2 inches (5 centimetres) thick and 2 or 3 feet (80–100 centimetres) long, hinged with eel-skin to an even longer handle. He spreads out the sheaves of corn on the wooden floor of the barn, and whacks them as hard as he can with the flail, to knock the grain out of the ears. Then he forks up the straw and spreads it in the cattle yard. After that he opens the big doors on both sides of the barn to let the wind blow through. He gathers up the corn and bits of husk in a big shallow basket, and winnows it, throwing it up in the air so that the bits of husk blow away, and the corn, because it is heavier, falls back on to the barn floor. This is how he gets rid of the rubbish mixed up with the corn. Winnowing is quite light work, but threshing is terribly hard and exhausting, and it takes a strong man to do it.

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The shepherd carries a strong wooden staff and wears warm clothes suitable for staying outside during the cold nights. Notice the bell worn round the neck of one of the sheep.

Some of the tools John uses and stores in his stable. Most of them were passed on from his father but the scythe is newly made by the village smith.

The winter

In November, the villagers turn their pigs out on to the common land and into the woods to fatten them up for the winter. Pigs love acorns and enjoy rooting around for them in the undergrowth. Most of them are killed off in December and salted, though some are kept for breeding next year. Alice finds cutting and salting the carcasses a most unpleasant task so John helps her when he has time. They store the salted joints in barrels and hang some of the legs over the cottage fire to make smoked hams. A few cows are killed and salted, too, but some have to be kept alive for breeding in the spring. By Christmas most of the winter food is ready and stored, and, apart from the salt-fish, they should have all they need.

After Christmas, John and his elder son spend a lot of their time in repairing the fences round the assart land and attending to the hedges which have grown too high, and too thin at the bottom, so that animals can get through. They cut out a lot of the hedge-wood, and lay the rest flat, but still joined to its roots, fixing it with stakes, so that the hedge is lower but much thicker; and in the spring, when the branches which have been laid flat send out new shoots, it will be thicker still. With the lord's permission, John can take away the branches and brushwood which have been cut out to use for firewood.

A little later on, John sometimes helps the lord's shepherd with the lambing, when the lambs are born in the grassfields and brought back with their mothers to be kept warm in the lord's sheepfold. For this, of course, John gets paid.

So long as the mild weather continues, as it sometimes does after Christmas, ploughing can go on, and John may begin to plough his strips in the third field, which was barley and oats last summer and will be fallow next summer. But when the frost and snow set in, no more ploughing can be done. John hates the cold, because work outside becomes arduous and miserable, and he is always wet and shivering. Sometimes in January and February he cannot work outside at all. Then he stays at home and mends his tools and helps Alice with the brewing and weaving; and of course there is always plenty of threshing to be done in the barn.

Towards the end of winter life can be very hard, especially if all the salt meat has been used up, and there is only bread and cheese to eat. Besides, if last year's harvest was a bad one, even bread may be short, and John and his family must be careful not to bake and eat too much of it in case the wheat and rye to make it from should run out before the next harvest comes.

The spring

John begins to feel happier when spring arrives and the weather gets warmer, and he can go out in the fields without layers of extra clothes and a sheepskin cape to keep out the cold. Now, too, there is more food for the cattle to eat, because the fresh grass begins to grow; and by April there is more food for John and his family as well, because the cows and ewes and goats, which have had a hard time all the winter, get more food and grow stronger, giving much more milk. From this time on, all through the spring and early summer, Alice can make large supplies of butter and cheese for her family.

As soon as the frost goes and the land dries a bit, John gets on with more ploughing. In the field which is to grow barley and oats he ploughs his strips again, and then in March or April, according to whether spring has come early or late, he sows them and harrows the seed in just as he did with his wheat and rye. Perhaps, too, he sows one or two of his strips in this field with peas and beans.

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John's tools

These pictures come from a fourteenth-century calendar.

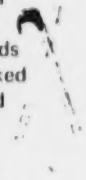
The spade is wooden and has an iron rim all around the blade part to make digging easier. It has only one side for the digger to put his foot on (see also page 18).

A flail for threshing corn. This shows the joint clearly.

For a job like weeding he needs strong leather gloves.

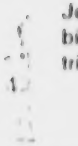
A 'riddle' for sifting grain and chaff.

The weeding crotch and hook are for clearing waste and overgrown land, or nasty weeds like thistles. John holds the plant with the forked or 'crotched' stick and cuts it with the other.



The wooden bucket has an iron handle, and possibly iron bands around it as well.

John uses a bill hook to trim hedges.



To cut the corn he needs a sickle.

For hay or long grass, a scythe.

The bill hook, sickle and scythe all have iron blades and wooden handles.

The man carries the seed in a straw or wicker basket round his neck on a cloth or a leather strap, and scatters the seed by hand. Often he takes a boy with him and a dog to scare away the birds, who swoop down and try to eat the corn.

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The summer

All through the summer there is a lot of work to be done in the fields. While the corn is still young John spends a great deal of his time in weeding it, and Alice and Lambert help him. Whenever he can find the time, he gets on with the summer ploughing of his strips in the fallow field, ploughing in the weeds and killing them. By the end of the summer he hopes to be rid of all the weeds.

June begins the busiest season of the year. First comes hay harvest. John mows the long juicy grass in his strips of meadow by the river with a scythe (see above). He has to be careful, because he keeps the blade of the scythe very sharp. When the grass has been cut, John gets Alice and all the family to help. They fork it up into little haycocks, turning the haycocks over two or three times a day, so that the

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grass dries quickly in the sun and turns into hay while the nourishment for cattle is still in it. Then they load it on to a cart and take it home to make into a haystack, to be used all through next winter as the cattle need it.

In July and August comes the corn harvest. John cuts his barley and oats, and wheat and rye with a sickle, which has a curved steel blade on a short wooden handle. The blade has a saw-toothed edge. John puts his left arm around as much standing corn as he can manage and squeezes it up together. In his right hand he has his sickle, and he puts its curved blade round the stems of the corn, and then draws it sharply towards him so that the saw teeth cut the stems one by one till they are all cut through. Then Alice takes the corn and binds it up into a sheaf, with a band which she twists out of straw. After that the boys stand the sheaves up, leaning them together in stooks, or 'shocks' as some people call them, to dry in the wind and sun and finish their ripening. When the corn is all dry and ripe the sheaves are carted home to be made into a stack, and the stack is thatched with straw to keep out the rain. Later on, John will take the sheaves out of the stack, a few at a time, and gradually thresh out his corn through the next winter as he did through the last one.

The corn must not be carted home before it is thoroughly dry, or it will go bad in the stack. If the weather is fine and sunny at harvest time, John and all his family will have to work very hard in the fields, from six o'clock in the morning or even earlier, all through the day as long as the daylight lasts. Alice will bring out bread and cheese and beer at noon and in the evening for them to eat in the harvest field, so that they can get all the corn harvested quickly and stacked in good condition. But they will not mind how hard they work, because they know that if the weather is fine and the harvest is got in quickly it is going to be a good one and there will be plenty to eat all through the winter. What they hate is a wet harvest, when they can't get the corn cut and shocked, ripened

A man is harvesting with a sickle (you can see the teeth on the blade), while his wife gathers the cut corn. The lord's bailiff stands over them to make sure they are working properly.

and carted home for so long that sometimes it is still out in the fields late in September, and sometimes much never gets carted home at all. The whole life of the village depends on a good harvest, and a bad harvest is sure to mean not getting enough to eat next winter. It may mean real famine, and perhaps famine sickness with it, so that many people will die of hunger and disease.

What John particularly dislikes is that on two or three days at haytime and two or three days at harvest he and all his family, except Alice, have to stop work on their own land to help Lord Robert to get in his hay and his corn. It is the same for every family in the village, serf or free, and John resents it bitterly. It is bad enough having to do compulsory work for the lord like a common serf. It is worse having to do it just when you are busiest on your own land, and it is worst of all in a year when the weather is bad, because Lord Robert has

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A woman milking a cow which is tethered by a rope to a wooden post. The milk goes into a wooden bucket which has a handle to hold it steady. The cow is licking its calf.

Women

While John is at work on the land, his wife spends most of her time working hard herself. Like her husband, she gets up and goes to bed according to the sun. In winter the days are short and the family sleep longer, because it is expensive to burn lamps or candles, and they do not give enough light to sew or mend tools by. In summer, when the days are longer and warmer, the whole family gets up much earlier, not long after sunrise, and they rest at midday.

Alice gives John and her sons a breakfast of bread and ale and then tidies away the mattresses, which can be stored in the hayloft, or piled on top of the biggest chest. She has very little 'housework', as the cottage is so small, but she must sweep the floor to clear away the bones and bits of food from the night before and put down rushes or straw on the floor to keep it clean and dry. She looks after the chickens, too, and feeds the birds with grain and household scraps. They generally scratch about in the garden by day, but at night they are shut away in the storeroom, to protect them from foxes and from thieves.

Baking and brewing

When John has taken his grain to be ground at one of the lord's two mills, he brings back the barrels or sacks of flour to his wife and she bakes it into coarse, dark rye bread. Her own cottage is not big enough to have a bread oven (though she can make flat cakes on a hot baking-stone by the fire) and

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A man is taking a sack of grain to grind at the lord's water mill. A mule carries the heavy sack to the mill, where the grinding wheel is driven by the swift-flowing stream.

so, like all her neighbours, she must use the lord's bakehouse up behind the manor house, where there is a huge oven. The village women take turns to bake large batches of loaves, carefully watched by one of the lord's servants who makes sure that each woman pays the proper fee – Lord Robert demands six loaves or a small sum of money every time the oven is used. Alice and her friends grumble about this a lot, but they know it is impossible to make bread at home so they have to do as the lord tells them.

Once every two or three weeks Alice brews beer. She used to have to brew it at the manor house and give Lord Robert some new ale as a fee, but now the new cottage is built there is room for John and Alice to brew and store their own beer. Because it is well known for its flavour and quality, Lord Robert still asks for a gallon or so at each brewing, and more at Christmas and harvest time, but now he pays Alice for it in cash, or, if she prefers, exchanges it for a small amount of pepper or spice. Most people drink a lot of beer as there isn't much else except water and milk. Sometimes women are allowed to sell the beer they have brewed and announce the fact by tying a branch or bush outside their houses. Before they are given permission to sell, the ale has to be sampled by the lord's reeve, or perhaps the abbot's bailiff, to make sure it is really good enough. They also decide on a fair price. It is a temporary privilege and does not give the seller the right to take guests or open her house as an inn. Every so often there are 'assizes of Bread and Ale' at the manor court, where both products are tested and people who dare to sell inferior or bad stuff are punished, usually with a fine or by being banned from selling.

Trips to the bakery and brewhouse, though hard work, are quite fun because Alice can see her neighbours and gossip with them. She also sees them when they go to the stream to wash clothes. Washing is very difficult for the ordinary women and often cold and unpleasant, because the only way to get things clean is to bang them on stone slabs by the stream and dry them over bushes and low branches. Some of the women have to get all their water from the stream, too, but John and Alice have their own small well, a great blessing and privilege.

Spinning and weaving

Apart from this work where she meets her neighbours, Alice spends most of her time at home and is very busy all day. When she has finished tidying and preparing meals, and making the cheese and butter, there is always plenty of spinning and weaving and sewing to do. Alice makes all her family's clothes herself from their home-produced wool. John has a few sheep of his own and most of the wool is sold to the abbot, but some comes straight from the shearing to Alice, who prepares it and makes it into rough 'homespun' clothes.

First of all, she cleans the raw wool with a 'card' – a piece of leather stuck with thorns or bits of wire, about the same shape and size as a handle-less hair brush. She combs it over and over to get out all the knots and impurities. Then she spins it, not on a wheel, but on the smaller, old-fashioned spindle or distaff, which she can tuck under her arm and carry about with her while she looks after the chickens or watches the pots on the fire or just gossips with her friends.

Then she weaves the thread into cloth on a small loom which

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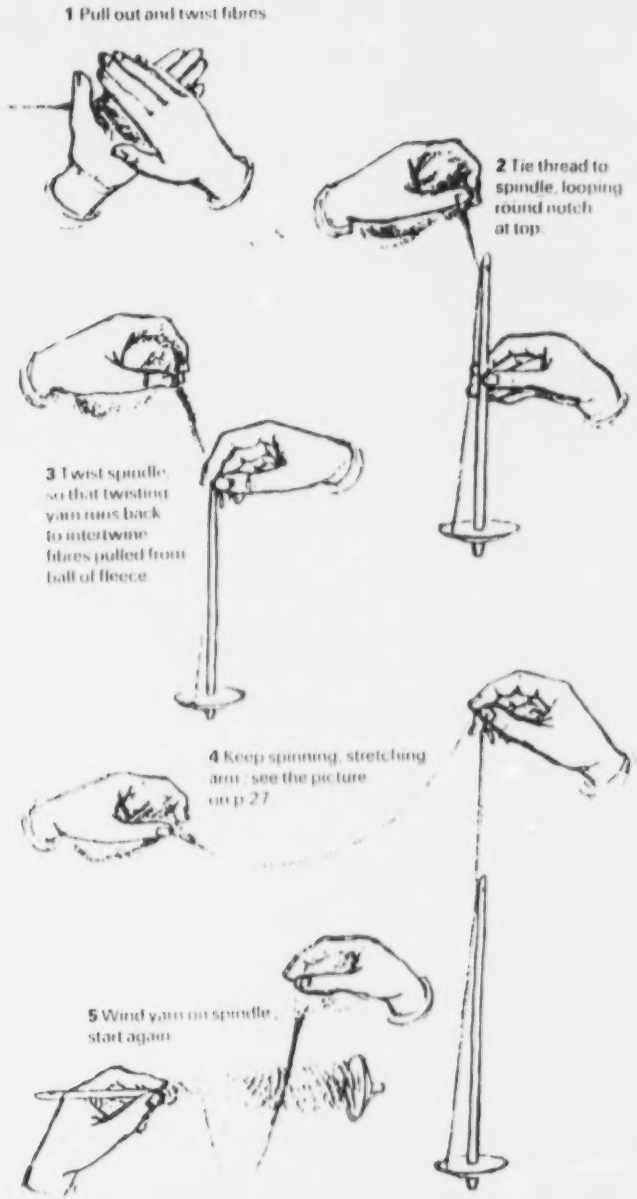
Carding the wool by hand before spinning. At the woman's feet is a basket with different cards.

A woman spinning with a distaff, from an early sixteenth-century drawing.

A picture from a life of Jesus (about A.D. 1300). We can see how cloth was dyed at home. The piece of cloth is hung over a bar suspended from the ceiling and let down into a large vat over the fire. The dyer pokes it down with a big wooden stick.

How to spin


1 Pull out and twist fibres
2 Tie thread to spindle, looping round notch at top
3 Twist spindle so that twisted yarn runs back to intertwine fibres pulled from ball of fleece
4 Keep spinning, stretching arm: see the picture on p. 27
5 Wind yarn on spindle, start again

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is kept in the storeroom and brought out into the main room and put close to the bigger window. Alice is part-owner of the loom. She shares it with her sister-in-law, because it cost a lot and is quite complicated to repair. After it has been woven, the cloth is trampled in water to shrink it and thicken it and make it warm. Then it is flattened with a hot iron and trimmed with huge metal shears and then Alice dyes it with water and vegetable dyes in a large pot. The most common colours are rather sludgy greens and browns and yellows. Really bright blues, reds and purples come from the expensive imported dyes which have to be bought in the town. Alice's cloth is warm and hardwearing and quite good enough for everyday clothes and cloaks and blankets, but when John has had a really good year, and the wheat has sold well, he can afford to buy pieces of extra fine cloth, professionally made, and Alice can make a gown for herself and tunics for John and the boys.

Alice is a kind and helpful woman, and when she can spare the time from looking after her own family she visits some of the old tenants in the village, people who are no longer able to work and who have to rely on the gifts of their generous neighbours to stay alive. One of these people is Alfred, son of Roger, who fought in the Crusades and tells Lambert wonderful stories of his adventures in the Holy Land, while Alice tidies up his tiny cottage and makes him some broth. She also visits sick neighbours and helps out when she can. In such a small village everyone knows everyone else and most people are friendly and helpful to those in need or trouble.

Children

The children are busy most of the time, too. There is no village school and most children have no formal education at all, though they are taught their prayers and the basic Christian beliefs by the parish priest. Some, if they are really keen, and their parents can afford it, can have lessons from the priest, either in the church, or, when it is too cold, in the priest's house nearby. Both John's sons have had that chance. Young John, nearly grown up now, learned to read and write, in English and very easy Latin, and to do accounts, but he was not really interested and much prefers to help his father on the land. John is willing to let him help as much as he can so that he can learn all about farming from experience. Already he ploughs and harrows his father's strips, helps to weed the fields and shear and stack the hay and corn at harvest. He is especially enthusiastic about clearing the assart and cultivating new crops there.

Young John will, he hopes, inherit his father's lands one day, but he would prefer Lord Robert to grant him some land of his own, when he is older. This could be done either by taking some of his father's lands and letting young John become the tenant, directly responsible to the lord and paying his own dues and services, or by accepting him as the heir of his childless uncle. Lord Robert could do either of these things if he wished. But all this is in the future and for the moment young John is content to work with his father and learn all he can.

Lambert, John's younger son, does not share his brother's ambitions. He enjoys his lessons with the priest far more and sometimes thinks that he would like to be a priest when he grows up. This would not be impossible as many of the ordinary parish clergy, including their own priest, Father Hugh, come from peasant families and began their education in the same way. If Lambert were really serious about entering the church he would first have to prove that he was freeborn. Then he would go to the cathedral school where he would study Latin, Theology, the Bible and the writings of famous Christian authors like St Augustine, and all about the ceremonies and services of the church, including singing and chanting. Then he would be carefully examined by the bishop

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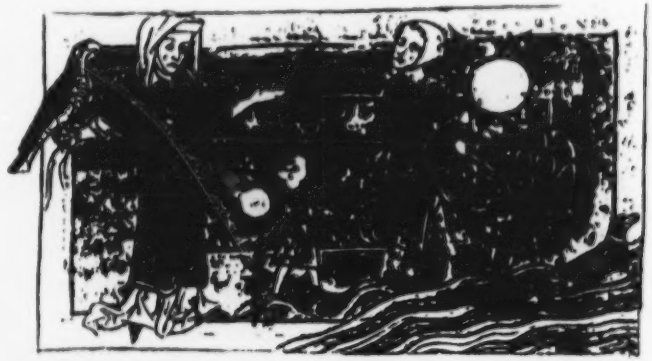
and if he reached a satisfactory standard, and were old enough, he would be allowed to take holy orders and become a priest. Then a lord or bishop or abbot who was patron of a village church would present him to it as its priest.

Lambert knows that all this would be very hard work and that he would probably have to stay in the same parish for the rest of his life, for there is not much chance for a boy of humble birth to rise to important positions in the church. Still, he spends a lot of his time asking Father Hugh questions about his life and sometimes goes with the priest to visit the sick and poor in the village, to see all aspects of the priest's duties. He has not make up his mind definitely, as he is still very young.

When he is not with Father Hugh, Lambert works with his father and brother and runs errands for his mother and helps her to carry the flour to the bakehouse and the washing to the river. He sometimes has to help with the hens, which he hates. Lambert far prefers to work with his father's kinsman the blacksmith, because he loves horses. Sometimes he thinks he would like to be a blacksmith rather than a priest.

Both young John and Lambert love animals and they have all kinds of pets, including a puppy and an orphaned lamb. In spring they like to hunt for birds' nests, to collect the eggs, and they have brought home several young birds with broken wings and tried to look after them. The boys help to look after John's two dogs and the other animals, and sometimes they go down to the manor house when Lord Robert and his friends are going hunting, to look at the beautiful horses and dogs and the specially trained hunting hawks. They are not allowed to hunt for themselves, but they can trap birds in large nets and fish in the village stream, with the lord's permission. Snaring rabbits is a favourite pastime, too, and a useful source of extra food for the family.

John and Alice had two other children, a boy and a girl who came between young John and Lambert in age, but they died young. It is very common for babies to die within a few weeks of birth because there are so many epidemics and often there is just not enough to eat and children are born weak and sickly. Many children who do survive infancy live only to be about four or five years old, again because they are open to all kinds of diseases, especially when a great sickness follows a hard winter or a time of famine. John and Alice were naturally sad to lose their other two children, but they accepted it as quite a normal thing.



The lord's wife is hunting duck with a hawk. She wears strong leather gloves to protect her hands and wrists. The man and the boy carry small drums.

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Clothes

John's clothes are mostly made from woollen cloth.
His *hood* pulls down over his ears in winter.
His *shirt* may be made of wool or linen.
His *tunic* can be tucked up into his leather *belt* when he is working.
His *breeches*, under his tunic, are pulled tight by a draw cord at his waist.
His *stockings* may be gartered at the knee.
In the fields he may wear *boots*.
Alice wears her long hair in *plaits* and covers it with a *coif* or *veil*.
She wears a *gown* or *kirtle* of wool.
Under it is a *shift* of linen or wool.
Her woollen *stockings* are held by garters.
She wears leather *shoes*.

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The villagers have to kill most of their cattle in the late autumn, because there is not enough to feed the cattle all through the winter. The meat will be salted and stored in barrels at home.

The lord's cooks are roasting duck and a pig on a spit before the fire. One turns the spit while the other piles more wood on the blaze. Whenever possible such cooking was done out-of-doors to lessen the danger of setting a wooden building on fire.

Amusements

Apart from church and church festivals and processions the only real entertainment John and Alice and the children get is at Christmas and harvest time, when the lord gives them an entertainment and a feast. A visit to the manor house is always interesting. At Christmas time the great hall is decorated with branches of evergreen – fir, yew, holly, ivy and mistletoe. The fire in the central hearth is piled high with logs and the smoke swirls round the high rafters before going out of the great round hole in the roof. The fire gives some light and the hall is also lit by wooden torches, very carefully fixed in iron holders on the side beams of the walls.

On the raised platform at the far end of the hall sit the lord, his family, the priest and any special guests. The rest of the household and the villagers sit at long trestle tables down the hall. Christmas food is always better than at other meals for there are meat stews, ham and bacon and cheese and sweetmeats, and plenty of ale. The atmosphere is warm, cheerful and chaotic with everyone eating and shouting to servants, and children and dogs running about everywhere.

When the feasting is over the people are amused by jugglers and singers and sometimes by mummers, and when they are tired and quieter, they tell stories. Most of them are old favourites which they all know and love – stories of the saints and their miracles; Saxon and Norse stories of the gods and heroes; French legends and the stories of King Arthur. Father Hugh knows some wonderful stories and will keep his audience attentive and spellbound for hours at a time. The older men are often willing to tell tales they heard from their fathers about the Crusades or the wars in France and the people never get tired of hearing the adventures of old Thomas the pilgrim, who went all the way to the shrine of St James at Compostella in Spain and was shipwrecked on the way and captured by pirates. No one minds if the number of desperate pirates he killed increases at every telling; it is still a good story.

Sometimes at Christmas and harvest there is dancing and singing, too, and everyone can join in when the pipes (like our recorders) and drums are played. At harvest time the feast is usually outside in the courtyard on the village green. On other

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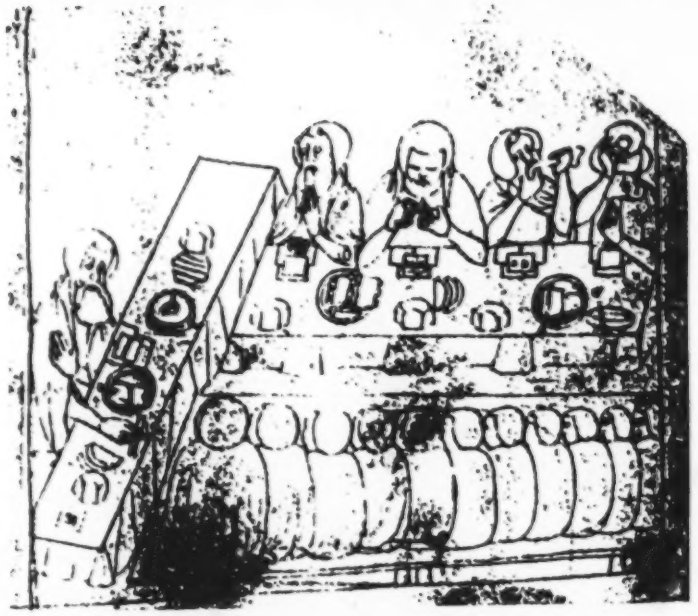
The lord at high table. Notice the boar's head and the elaborately decorated jug and drinking bowl. He uses a sharp knife to cut his meat, but eats with his fingers. (From a calendar made about 1370.)



A Christmas feast. The lord sits at the high table, the more important guests sit at the table at his left and the villagers sit crammed together at the other 'low' table.

evenings there is little entertainment, apart from story-telling and playing dice, for the people haven't the time and skill to play chess and draughts like the lord and his family. When they do get time off, they are glad just to rest.

The children play all kinds of running and chasing games and, if they are allowed, hide and seek in the woods. Although most of them never go to school, they do not really have very much free time and work hard for their parents, so they enjoy the feasts at the manor house, too, and are particularly fond of the stories.

Dancing at the Christmas feast.

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2 CHURCH AND PEOPLE

The parish priest and his duties

Next to Lord Robert the most important and well-known person in the village is the parish priest, Father Hugh. He is of peasant stock himself – his father was a freeman on one of the abbey's estates – and the last abbot paid for his education and then appointed him priest (he has the right to choose the priest for all the parishes of the abbey's estates). Before he came to the village, Father Hugh had to promise the bishop and the abbot that he would live in the village permanently and do all his duties personally. He is not a scholarly man, but he knows enough to teach his people. Because he comes from a farming family himself, he can understand the village people's problems.

Father Hugh lives in a large cottage, worth 4 marks a year. It has several rooms, a loft, a garden and outbuildings. He lives with his servant and a housekeeper, his widowed sister. The priest's daily food comes from the common fields, for, like the other villagers, he has his strips although he does not work them himself. Instead he hires men to do the work for him. The servant sometimes helps out in the fields at harvest time, but he is mainly occupied with the priest's animals and bees and poultry. The sheep are penned with Lord Robert's and their wool is used for Father Hugh's clothes.

By right he can take one tenth of all the villagers' produce. This is called a 'tithe' and is generally offered in kind: wheat, rye, barley and oats, eggs, poultry, flour, fruit, bread and ale. It is stored in a special barn, called a 'tithe-barn', near the priest's house. He also keeps the money collected in church on certain days; for example, he may keep 2*d* at All Saints, 3*d* at Christmas, 1*d* for each burial, 1*d* for each christening, and whatever the people care to give when they come to Confession.

A tithe barn (Great Coxwell, Berkshire.) Father Hugh's barn would have been much smaller than this one, built for the monks of Beaulieu. The wooden framework is very like that of some manor houses.

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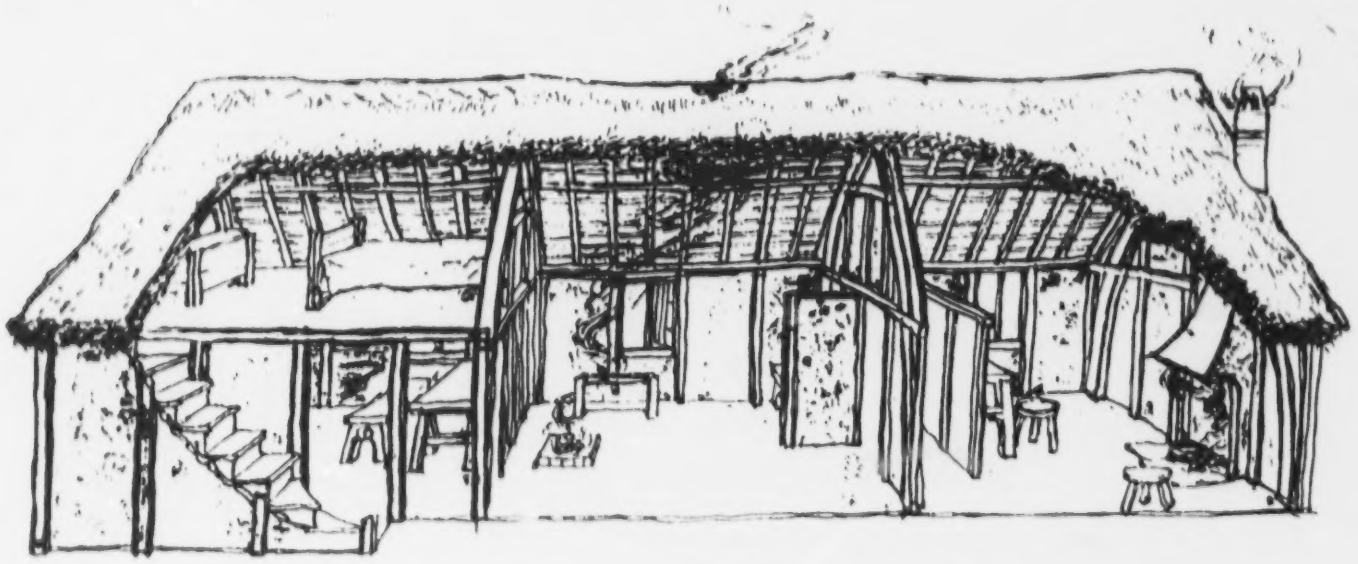
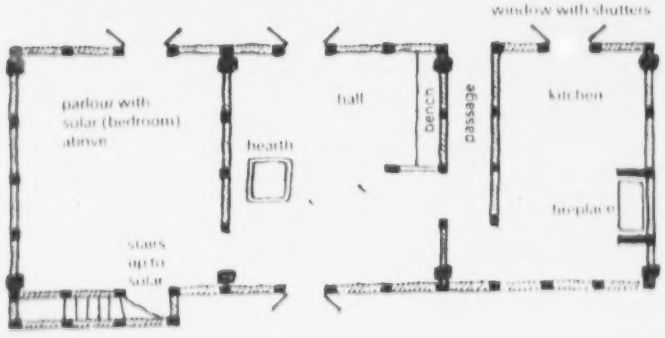


Father Hugh's house



The church building

The parish church is the most important and solid building in the village, because it is made of stone. There has been a church on the site since before the Norman Conquest. The old church, built in Saxon times, was made of wood and plaster, but as it was too small for the village, the people pulled it down in the middle of the twelfth century and replaced it with a handsome stone building. The 'new' church is in the Norman or 'Romanesque' style, with round arches and solid pillars.

The church is quite small, with a squat tower and one main door. In the arch over the door, and all round the windows on the outside, are carvings of animals, flowers and strange beasts, as well as the common zig-zag and 'dog-tooth' patterns. Inside, the church has a nave and two side aisles, divided by stone pillars with pointed arches in the new style.

Inside, the arches and doorway are also decorated with

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Kilpeck church, in Herefordshire, was built about the same time as that in John's village. You can see that it has round Norman arches and some later pointed ones. Kilpeck is one of the most richly decorated churches in the country, with strange beasts carved all around the doorway.

carvings. The wooden ceiling is painted in bright geometric patterns and the plastered walls are painted with scenes from the life of Christ and the miracles of the saints. The most interesting and impressive painting of all is over the main chancel arch, where all the people can see it – a representation of the Last Judgement or 'Doom'. It shows Jesus as judge, sitting in the centre; on his right hand angels lead the souls of the good up ladders to Heaven; on his left, devils push the wicked down to the flames of Hell. The villagers all know the meaning of this picture and the fate that awaits them if they do not live a Christian life.

There are many gilded and painted statues in the church, too; the most beautiful (and Alice's favourite) is the Virgin and Child which stands on the Lady altar in one of the aisles. Generally the services in the parish church are simple, but on special occasions, like Christmas and the feastday of the patron saint, there are processions and more candles and flowers and hymns. For a real spectacle, the people must go to the cathedral or the abbey church.

John's family and the church

Going to church

The church and the parish priest affect John's life at every stage. As a child he was taught his religion by the priest and, like all his neighbours, he was confirmed by the bishop. He goes to Mass on Sundays and feast days, to Confession and Holy Communion once a year at least, and says his prayers as he has been taught. He was married in the church porch and his wedding Mass was sung in the chancel; his two sons were baptised at the font and he knows that he will be buried in the churchyard nearby. He knows, too, that if he breaks the laws of the church and blasphemes, commits sacrilege or harms a cleric, he will be punished now and hereafter. The church also gives him entertainment, as his life can be rather dull and monotonous when there is little amusement, especially in winter. John finds the colour and beauty an escape from the drabness of his own surroundings.

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Appendix I

LadyHawke Assignment

You are to complete the following assignment to go along with the movie *LadyHawke*.

1. Divide a large piece of poster board into five sections. (six if you want the visual to be a separate section, five if the visual will be a background picture over which you will be writing the information for the five sections)

2.For the first section, summarize the movie's plot.

3. For the second section, identify the main characters by creating a five line diamond poem (simply center the lines if creating this on a computer)

- the first line includes the character's name
- the second line includes an event or action associated with the character
- the third line tells when the action or event from line two occurred
- the fourth line tells where the action or event from line two occurred
- the fifth line explains why the action or event from line two occurred

Examples:

Demeter
weeps for her child
during the dark of winter
in lonely Olympus
waiting for spring to return

Brutus
killed his best friend
on the Ides of March
by the statue of Pompey
for honor's sake

4. For the third, fourth, and fifth sections, define one category of a medieval romance found in the movie and explain this category fully with examples from the movie. Be sure to title each section (Love is supreme, chivalry, evidence of hierarchy, aimless adventure and wandering, etc.)

5. The poster must be colorful, attractive, neat, and have a visual - either hand drawn, a cut out from a magazine or computer generated artwork.

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Mixed Message

Unscramble these words from Arthurian legend. When you are done, take all of the numbered letters, and arrange them in the order of the numbers. Those words will spell the answer to this riddle: When King Arthur subdues the Saxons, what does he avoid?

1. LOMECAT _ _ 1 _ _ _ _ _

2. NEVERIGUE _ _ 2 _ _ _ _ _ _ _

3. MRODDER _ _ _ 3 _ _ _ _

4. UNDOR BLEAT (2 words)
_ _ _ _ 4
_ _ _ _ _

5. CRABLEXIU _ _ _ _ 5 _ _ _ _ _

6. IRS COLLETAN (2 words)
_ _ _
_ _ _ _ 6 _ _ _ _

7. OWALAN _ _ 7 _ _ _ _

8. NOGRAD _ _ _ 8 _ _

9. MILLERN _ 9 _ _ _ _ _

10. VALICERP _ _ _ 10 _ _ _ _ _

11. LURTH PENDRAGON (2 words)
_ _ _ _ _
_ _ _ _ _ _ _ _ 11 _

12. YOLH GIRLA (2 words)
_ _ _ _
_ _ 12 _ _

13. RSH HADAGAL (2 words)
13 _ _
_ _ _ _ _ _ _

14. ENGER TIGNKH (2 words)
_ _ _ _ _
_ _ 14 _ _ _

15. ISR WAGANI (2 words)
15 _ _
_ _ _ _ _ _

A 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Answer

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Middle Age Crisis

Circular Logic

Someone is trying to kill one of the members of the Round Table! One of the six knights is sitting in front of a poisoned cup of grog. Use the clues below to figure out which knight is in danger.

1. Sir Galahad is sitting in between Sir Lancelot and King Arthur.
2. The Black Knight is two places to the right of King Arthur.
3. Sir Lancelot is directly across from Sir Kay.
4. The poisoned cup is two places to the left of Sir Gawain.

Can you figure out who has the poisoned grog?

Answer

Circular Logic

Answer:

Sir Kay has the poisoned grog.
Clockwise from Sir Kay, the knights are sitting in this order:
Sir Kay, King Arthur, Sir Galahad, Sir Lancelot, Sir Gawain, and the Black Knight.

King Arthur Vocab List

1. The following words are found in the reading selections of the King Arthur story.
2. Please look up each word and find its part of speech and definition.
3. Create vocab cards on 3 x 5 index cards. On one side of the card write the vocab word with its part of speech and definition. On the other side of the card write the vocab word and create a visual sketch/ clue to help you remember the vocab word's meaning.
4. When we go to the Reading Lab, you are to create a crossword puzzle on the macintosh using these words in sentences and with definitions for the clues to the puzzle. Later this week in class, you will be given someone else's crossword to take as a vocab quiz.

1. cessation
2. errant
3. enchantress
4. deft
5. foe
6. dissuade
7. recoil
8. infidel
9. scrupulous
10. largesse
11. fractricide
12. succor
13. slay
14. chivalry
15. sorceress
16. suitor
17. formidable
18. paramor
19. languish
20. fidelity

Programs Used:

1. Crossword Creator, version 2.0. @ 1994 Centron Software, Inc.

2. Wordsearch Creator, @ 1993, Centron Software, Inc.